

RECORD OF FASHION'S LATEST WHIMS

VELVETS AND RICH CLOTHS IN CLOSE COMPETITION

The Suit of Cloth, Even When It Is Severely Tailored, Has a Strong Rival in the Velvet Costume; Both Are Trimmed in Contrasting Materials.

"Shall it be a suit of cloth or velvet?" This is the question that is perplexing many a feminine mind. There are so many advantages in either of these fabrics that the problem resolves itself into a purely personal one. If a woman already possesses a cloth suit, which may be made wearable by a few up-to-date alterations, she will make a wise choice in selecting a second suit of velvet, but the woman who must depend upon one suit for fair and stormy weather will find the suit of cloth far more satisfactory. No hard and fast line can be drawn between the suits of velvet and those of cloth, there are cloths quite dressy enough to be used for handsome reception costumes, and velvets which may be fashioned into the simplest and severest of tailored costumes for the street during the morning promenade hours.

APPEARANCE OF NEW SHADES.
For the cloth suits such materials as velours de laine, zibeline, peau de souris and the boucle goods are the most fashionable, and even at this date they are appearing in new shadings to arouse the interest of women who have delayed ordering their tailored suits on account of the mild weather. Among the new red tones, now so stylish, there is an intense hue, taking its color from the priceless ruby, and another in the terra cotta tint which blends with the red the artist Bernard has made famous. The most unusual of the new colors is that called "frosted grape," which is a clever imitation of the grape after the frost has touched it with its snowy breath. Green is still another color which bids fair to supersede the brown and gray tones. Despite this fact one of the most admired costumes at a morning concert recently was a diagonal striped velours de

laine in a soft gray tone. The skirt was straight and narrow, as are all the fashionable skirts this winter, yet it was not so tight as to cause the wearer to walk with mincing Japanese steps—a sight by no means uncommon on the avenue these days. In deference to the dictum of fashion that skirts shall reach to within an inch of the ground, oftentimes as close as half an inch, this one was quite long. The narrow silhouette was further retained by a band of opossum fur edging the skirt, and extending at least six inches up from the bottom. The coat suggested the popular Russian blouse, fastening at the side with large smoked pearl buttons and extending well below the hips. A strip of the fur, about two inches in width, outlined the side fastenings, though it did not extend around the bottom of the coat, as is sometimes the case. The collar was a close, high one of the fur, and there were also cuffs of the same fur.

VELVET THE RIVAL OF CLOTH.
The suit of cloth, even when it is severely tailored, has a strong rival in the velvet costume. Many of the smartest velvet suits are fashioned on the same simple lines which give the cachet to the cloth suit. The skirts of these velvet suits may be plain or slightly draped, and the jackets are cut on the lines of the Russian blouse or the jaunty cutaway. One of the most admired costumes at the horse show was of black velvet in the Russian blouse style. Black lynx was used for the collar and also for the cuffs of the long sleeves, which were set into the regulation size sleevehole. A strip of this effective fur finished the opening at the side and added a dressy touch to the bottom of the coat. The skirt was cleverly slashed in the front to permit perfect freedom in walking, and yet not so boldly that the woman with conservative ideas would find food for discussion. This slashing was edged with a band of fur, which, likewise, extended around the bottom of the skirt. The black velvet hat was such a harmonious complement to the suit that it deserves description. The lines of the hat were similar to that of the Russian turban, which is worn low on the head, the only trimming being two single sprays of coque feathers, worn directly in front.

Black velvet, by the way, seemed to be the material most strongly favored by the well-gowned woman. Another suit of this fabric was fashioned with a medium cutaway jacket. The curve of the fronts was not too extreme to be unbecoming to the woman with large hips, as is the case with the cutaway jackets which curve back abruptly to the elongated back. The attention, however, was immediately attracted to the large sailor collar and deep cuffs of blue fox. The skirt was cleverly draped to the side, the drapings kept well to the bottom of the skirt so that the slim silhouette might be preserved. On another black velvet suit the collar and cuffs were of white fox. This costume illustrates the popular vogue for a skirt of contrasting material, the skirt worn with this velvet jacket being of black and white striped peau de mouton, cut straight and narrow, and without any trimming.

CONTRASTING MATERIALS.
The effectiveness of two contrasting materials was interestingly displayed in a coat of taupe velvet worn with a draped skirt of broadcloth. With its short back narrowing to a slight point and straight fronts rounding a little at the bottom, the jacket sounded the new note. It was semi-fitting, suggesting rather than revealing the figure, and was fastened across the chest with one button. There was a collar of taupe fox, one of the dyed furs which has created much gossip, and cuffs of the same fur to finish the three-quarter sleeves. Despite the general belief that the long sleeves will appear on the new coats, there are two or three of the leading designers who cling to the three-quarter sleeves for all coats not intended for general utility wear. Before leaving the subject of jackets with the skirts of another material, one other model must be mentioned. The coat was of rose moutarde and did not extend more than twenty-four inches. It was quite short enough to show off to good advantage the panner drapery on the broadcloth skirt. This drapery was carried well to the back, where it was decidedly bouffant, and would have been becoming only to a figure as lithe and slight as the wearer. The fulness was belted in below the knee by a sashlike fold of the material.

HORSE SHOW HATS SIMPLE.
The hats worn at the horse show were noteworthy on account of their simplicity. The majority of them were small, resting low on the head, and were trimmed with a single mount of a feathery consistency placed directly in front. Sometimes it was a single spray of osprey, or an egret, which nodded over the velvet or broadcloth crown. Again, it was one of the manufactured fantasies. The draped crowns were a feature of the best looking hats, and there was a very soft and becoming effect lent by the flexible, shirred or pulled crowns, which may be adjusted to suit the face of the wearer. The latest idea shows the crown pulled down into a point at either side.

That fur is one of the fads of the season was clearly demonstrated by the quantities of it used in decorating the fashionable headgear. Any one who owns a bit of fur, even little in some way, scrap, should require only a scrap to make one of the ears which adorn some of the high priced hats. In addition, there are the bands, quills, wings, agrettes, cabochons and scarves, all made from fur—sable, ermine, fox, squirrel, mole, seal and civet cat.

FUR IN NECKWEAR.
Among the distinctly new ideas in neckwear are the novelties in which tiny bands of fur are utilized on the collar portion and in some instances on the jabot. The statement made in a recent issue of "The Dry Goods Economist." A prominent number now on display in an exclusive neckwear department has the look of cream shadow lace covered with rows of tiny bands of skunk, which extend into the centre of the spreading jabot. This introduction of fur into the neckwear world is but a natural outcome of the vogue for fur trimmings in garments and in millinery.



OUT-OF-TOWN TOGGERY.

This coat of leopard skin is finished with a collar and cuffs of wolverine. The tight effect at the bottom is obtained by a wide band of the same fur. The round black velours hat has a yellow and black fantasy at the side. The boucle diagonal cloths are particularly well liked for topcoats. The fastening at the side displays to good advantage the design of the material, which in itself is so decorative that it requires little trimming. The old blue felt hat has a tam o' shanter crown of black velvet and a shaded black and blue fantasy at the back. The Russian blouse coat is especially becoming to young girls. The suit is fashioned from homespun. The skirt has a tunic effect and pleats at the side. Persian fur forms the collar, cuffs and belt. The hat of white plush has an underbrim of black plush and a single mount of black agrettes. This civet cat stole is arranged in the new jockey style, crossing in the front and in the back. The large pillow muff is finished with the tails. The hat of black velvet has a draped crown of velvet and large white plush rose at the side.

BOUDOIR SECRETS

"I heard such an interesting theory of the compounding of perfumes the other day," Madge remarked. "Have you ever thought of any connection between perfume and music?"
"There should be one," Helen exclaimed. "Unconsciously in your mind you associate the two together."
"There is a French perfume who has worked out this theory. He claims that the notes in music are represented by odors. The single notes signify the floral perfumes, and the chords the bouquet extracts."
"It is ingenious to say the least."
"The result is most alluring at any rate. The perfume which he has compounded under this theory is a bouquet odor, and really its fragrance does remind you of a soft, dreamy waltz—one of those waltzes when you seem to be gliding through space and could dance forever."
"Madge, you are growing sentimental," interrupted Helen. "I really believe."
"Never mind what you may believe. I am only interested in this particular perfume. It is so very, very fragrant, and yet not oppressively so. Its fragrance has been compared to the garden of an old French chateau, and there really seems to be the same aloofness and exquisite daintiness in the perfume that you will find in the old French gardens, rather than in the English types."
"Is it an expensive extract?" asked Helen. "Your description would convince the most skeptical customer."
"You know my theory about all good things—that none of them come cheap. The small bottles, in very good looking Gothic cases, can be purchased for \$2. The larger ones for \$5.75. There is one advantage in selecting this perfume—you can duplicate it in the powder, sachet, toilet water, soap, and even the bath salts and tooth powder. There is also a bath dusting powder which caught my eye because the kegs would look so smart and so English in the bathroom. The powder is actually put up in brown kegs and sells for \$1.50 and \$6.00."
"I saw just the thing for your aunt, Madge," remarked Ruth. "It is a new joy for the traveller."
"And what, pray?"
"A new travelling bag of soft leather which can be drawn up with a drawstring. It has compartments for all the necessities of the toilet. It is lovely and soft, so that it can be easily stowed away in your grip, and just the thing to tuck under the arm when you start on your pilgrimage to the dressing room."
"I should think it would be fine. Auntie always grunts and groans when she has to bend down and pick up her bag from under the berth—that is, when yours truly is not clever enough to get out of hearing before she wants it," she concluded, with a laugh.

"This bag she can take right into the berth with her," Ruth explained. "And these bags aren't expensive, ranging in price from \$14.50 to \$28.00, according to the size."
"Madge, do you know of a good cream which comes in a tube?" asked Ruth. "I want to buy one before I go out to Tuxedo on Friday. I think the tubes are much more convenient for travelling, don't you?"
"Well, I don't know about that, but I do know of a splendid cream which comes in a tube. It isn't a new cream, but has had years of success back of it. I found it first in Paris several years ago and bought several tubes of it, not thinking that I could get it in this country. You can buy it here, however, at all the toilet departments of the big stores for twenty-five cents a tube. It is put up by one of the best French importers, and is delightful. I have kept tubes for months and found them just as sweet and fresh when I wanted to use them as if they had just come from the importers. It is a particularly nice cream to use, as it is quickly absorbed by the skin, and leaves it in such a nice, smooth condition."
"I am going to buy my wardrobe sachets this year," announced Madge. "When you can secure sachets just as dainty and pretty as you could make them for seventy-five cents, I think it is economy to buy them already made. Mine always average more than that after I have purchased a good quality of ribbon and an expensive lasting sachet."
"But can you find a good selection?" persisted Helen. "I am tired of violet and rose."

BLOUSES AND SEPARATE SKIRTS

Last season it was not an easy undertaking to find a pretty blouse to complement the tailored suit. There were plenty of blouses, but an uninteresting sameness was noticeable both in the exclusive shops and the large stores. The only explanation seemed to be that the one-piece dresses were so much in demand that the designers scorned to waste their time on such trifles as blouses. The elaborate lingerie models with fine handwork and exquisite lace insets were abundantly scattered through the shops, but the simple, effective waist to wear with a severe tailored skirt was an almost unknown quantity. This year the situation is very much changed. The variety of blouses, both plain and dressy, rivals that of the gowns. As the spring approaches, it is claimed, the separate waist will be even more highly favored.
As a negligee shirt to be worn in the morning, one in the French flannel, chamois or albatross is both good looking and comfortable. These shirts are just as simple and plain as it is possible to make them. The favorite designs are of stripes, black and white, blue and white or red and white, according to one's taste. To be thoroughly practical these shirts should fasten in the front, for who wants to twist and squirm in the endeavor to button the waist in the back? As a matter of convenience, too, a patch pocket is added at the left side, sometimes on both sides. The turnover collar of the waist material is often worn with shirts of this type, as a change from the stiff linen collar.

Some women, however, always prefer the shirts of heavy linen or wash silk, claiming that the high temperature of the rooms in winter is equal to summer heat. The same severity, observable in the flannel shirt, is duplicated in these shirts of a thinner material. Tucks in many cases are added, making the blouse more becoming to the girl or woman with a slender figure. A dainty waist of white Irish linen, which could quite as readily be fashioned from a wash silk, has the tucks in the front arranged in clusters of three and a wide pleat in the centre front finished with scalloping. The regulation shirt sleeve set into the shoulder with very little fulness completes a well tailored blouse.

NET WAISTS STILL POPULAR.

With the tailored skirt in the morning white net waists are very chic. In fact these waists seem to have lost none of their popularity, although they were hailed as novelties as long as three winters ago. In order to have them very smart they must be severely plain. A charming blouse in cream net has won many customers for a well known French importer. The entire waist is tucked, the shiriness of the material requiring this mode. The front pleat is softened by a cascade of lace on either side, a similar fall of lace finishing the deep cuffs which are extended to the elbow. The yoke effect, so popular this winter, gives the cachet to another white net blouse. On this waist the familiar magpie coloring is carried out by having the shallow yoke and front pleat of black chiffon. On the right side of the pleat there are simulated buttonholes, which look as if they should encircle the buttons on the opposite side. At the neck there is a small, flat bow of black velvet, with long ends flowing to the waist line, which harmonizes with the narrow black velvet ribbon finishing the top and bottom of the straight cuffs.

HERALDS OF COMING STYLES.

On another equally effective white chiffon blouse the vest effect, another hallmark of the season, was cleverly introduced. This vest was narrow, but extended from the neck to waist line, and was made from dainty cream embroidered batiste, finished on either side with a one-inch stitched chiffon hem. There was a shallow round collar of the batiste with a pretty edging of Valenciennes lace, which was also used to outline the edges of the batiste cuffs.

NEW FURS IN NEW STYLES ARE THIS YEAR'S ORDER

Draped Effects Are Being Introduced in the Fur Garment, Especially in Those for Evening Wear and for the More Formal Occasion.

During the last few days, when a visit from Jack Frost was anticipated at any time, the contemplation of new furs has become a necessity. To be sure, the furs offered this winter are so alluring that it would not seem a hardship to inspect them even in a rising temperature, provided one could have the support of a well filled pocketbook.
So numerous are the coats of leopard skin that one might imagine it child's play to pop one of these snarling beasts into oblivion and rob him of his pelt. Even the tiger must be ever on the alert if he does not wish to donate his striped skin to adorn some smartly dressed daughter of civilization. It would not be a wise purchase for the woman who can have only one fur coat to buy one of leopard skin—she would thus be compelled to advertise to her friends that it was her only fur coat, for a leopard or tiger skin coat is not easily forgotten. This very quality, however, makes the coat desirable to the woman who sheds her fur coats as many times a day as she does her cloth ones. As if the pelt itself were not sufficiently striking to attract attention, the furriers are adding a collar and cuffs of civet cat or wolverine. These coats are long, some being finished with the rounded corners, others with the square.

At outdoor events during this season of the year, one also sees many coats of racoon, which, while it has not beauty to recommend, is inexpensive and decidedly comfortable. When a cap of the same fur is worn, the wearer is lost almost beyond recognition. Skunk is sometimes used for the collar and cuffs of these racoon coats, in order to add a bit of variety.

DRAPED EFFECTS IN FURS.

The coats of seal, mink, caracul and baby lamb may be worn both for general utility purposes and for dressy occasions. The draped effects have been introduced into the latest models, but there are quite as many garments fashioned on the old, conservative straight lines. The woman who buys a fur coat as an investment to shield her from the cold for many a year will be better satisfied in the long run if she selects one simply fashioned on the old, familiar lines, though the furriers can now reconstruct anything as long as it is fur.

The fur of the hour is moleskin, but it is hardly the fur one would choose for everyday wear. To be sure, it is unpretentious, but it does not possess sturdy wearing characteristics. That it is the joy and delight of the skillful furrier is not surprising, for it drapes as softly as satin, and its curiously marked pelt permits of an almost endless variety of combinations. The most expensive models show an arrangement of the pelts that suggests a draped effect; others are

striped, straight and diagonal. A deep band of the fur will often be used to hold in the fulness at the bottom of the coat. On the more dressy coats, ermine—the pure white ermine, which has superseded that spotted with black—forms the collar, revers and cuffs, adding beauty and expense to an already expensive garment. The high prices asked for these moleskin coats will tend to keep them exclusive, though the reasonably priced imitations are no cleverer than only the knowing ones can detect them.

LARGE MUFFS THIS YEAR.

There is one general characteristic that all the muffs possess—they are all large. The majority of women seem to prefer the flat pillow muffs. Fortunately there are various ways of trimming this style of muffs to relieve the monotony. For instance, four strips of fur, about an inch in width, may be placed at either end of a muffs of fur or velvet. For the woman whose muffs look as if it had shrunk beside the mammoth creations of this winter, these clever arrangements make it possible to increase the size by adding strips of fur. Some of the foreign importers insist that the barrel muffs, whether of one fur or a combination of two, is newer than the familiar pillow shape.

There is a practical value in the muffs with the pointed flap which falls over the front and conceals a pocket large enough to hold the purse and a small package or two.

As the winter progresses there is a noticeable tendency to match the furs to the gown. This is a comparatively simple matter when the suit is of black velvet or cloth, or even brown, but it is not as easy a proposition to find a fur which will blend with the grays and taupes, now so fashionable for street suits. There is always moleskin, but this is not an inexpensive fur, and if a woman is desirous of owning several sets she hesitates to part with a large sum of money in order to procure the set of moleskin.

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